

For Immediate Release

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Cleveland-only Exhibition of Photography-Based Art from Major Corporate Collection at CMA

CLEVELAND — Cleveland-based Metropolitan Bank & Trust owns one of the largest contemporary art collections in the U.S., and is one of the few corporate collections devoted to photo-based works of art. Forty-nine highlights from the bank's critically acclaimed collection will chronicle the striking innovations in technical processes, artistic styles, and subject matter in contemporary photography during the past 25 years in **Photography Transformed: Selections from the Metropolitan Bank & Trust Collection** at the Cleveland Museum of Art (Feb. 17–Apr. 28, 2002). The exhibition will include large-scale portraits, urban and natural landscapes, and staged works by 48 artists, most working in color. They include Matthew Barney, Bernd and Hilla Becher, Gregory Crewdson, Barbara Ess, Nan Goldin, Andreas Gursky, Louise Lawler, Sherrie Levine, Richard Long, Richard Misrach, Shirin Neshat, Catherine Opie, Gerhard Richter, Thomas Ruff, Cindy Sherman, Thomas Struth, and Hiroshi Sugimoto. Admission is **free**.

"Metropolitan Bank & Trust Chairman and CEO Robert M. Kaye has amassed a first-rate and innovative art collection to enhance the bank's work environment, providing pleasure to staff and clients alike," notes CMA Director Katharine Lee Reid. "The generosity of Metropolitan Bank & Trust has allowed this wider exposure of its marvelous collection and we are pleased that choice selections will be exhibited at the museum."

According to Tom Hinson, CMA's curator of photography: "An exceptional artistic ferment has changed the medium of photography during the past quarter century. This is a wonderful opportunity for visitors to enjoy the inventive, indeed revolutionary, creations that have arisen out of it."

The exhibition focuses on some of the most challenging and stimulating artists of our time. In Gregory Crewdson's *Untitled (Sewer Mystery)* (1999), what appears to be a New England scene with a white house and hilly landscape seems mysterious because of the presence of police and firefighter vehicles and personnel. The officers and firefighters examine steaming grates and a smoking car in a staged tableau that in fact was created solely to be photographed. In Shirin Neshat's *Untitled*, from the series *Rapture — Women Scattered* (1999), a scene of dozens of black-clad women evokes an abstract, bird-

like migration to the sea. Thomas Ruff's *Portrait (C. Pilar)* (1988) of a female friend is shot like a passport photograph — the sitter is placed against a plain white background and stares into the camera. *Musée d'Orsay 2, Paris 1989* (1990) is part of Thomas Struth's remarkable series of large-scale color photographs of people visiting art museums around the world. In this photograph (69-1/2 x 54-1/2 inches), two small figures observe Thomas Couture's monumental painting *Romans of the Decadence* (1847). Says Hinson, "The large size of the photograph emphasizes not only the expansive influence of painting, but also the importance and impact of photography."

The whole Metropolitan collection is known for its quality and size — about 700 works containing some 1,300 elements. The bank's vast collection is spread throughout 27 of its branches and loan offices, with the largest number of works in its new corporate headquarters at Metropolitan Plaza in Highland Hills, designed by the Chicago office of Skidmore, Owings & Merrill LLP.

Words from Robert M. Kaye: The Metropolitan Bank & Trust Collection

"Since the 1970s, there has been increasing interest among Cleveland businesses to collect the art of our time and to acquire the work of local, national, and international artists. As companies established or re-evaluated their business strategies and corporate cultures, they recognized the importance and value of the visual arts in reflecting the significance of experimentation, risk-taking, and standard setting. Works of art were meant to stimulate, challenge, and satisfy employees and clients.

"A great believer in art collecting as part of corporate culture, and as a CMA trustee and long-time art collector myself, I assembled this collection in consultation with New York dealer and gallery owner Barbara Gladstone. I am pleased to share so many great works of art with the museum's audience and to emphasize the importance of art in every avenue of life."

Catalogue of Collection to Accompany Exhibition

A 256-page clothbound catalogue of the entire corporate collection (Harry N. Abrams, Inc., 2001) includes 600 color and black-and-white images plus an essay by independent curator and writer Klaus Kertess. The book will be available for \$75.

Free Lecture

Catalogue essayist Klaus Kertess will give a free lecture, *Photography in a New Light*, Sunday, Feb. 17, 2002, at 3:30 p.m. in the Recital Hall.

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The Ohio Arts Council supports the CMA using state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

For more information about CMA and its events, call **1-888-CMA-0033** or visit www.clevelandart.org.

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Major Contemporary Photographers' Views of Cleveland in CMA Show and New Book

Exhibition	A City Seen: Photographs from The George Gund Foundation Collection
Dates	Nov. 17, 2002–Jan. 26, 2003
Location	The Cleveland Museum of Art (CMA), South Galleries
Significance	Since 1990, The George Gund Foundation has commissioned fine art photographers to create compelling and evocative portfolios of work to reflect its areas of philanthropic interest in Northeast Ohio and to illustrate its annual report. This has been a unique and sustained effort and is one of few commissions that support fine art photographers. This exhibition and the related book, featuring an essay by John Szarkowski, celebrate the Foundation's 50th anniversary. The Foundation's entire collection of photographs will be given to CMA as a gift.
Artists & Subjects	1990 Michael Book, Neighborhoods 1991 Lois Conner, Cuyahoga River 1992 Judith Joy Ross, Public Schools 1993 Dawoud Bey, Families 1994 Linda Butler, Arts Institutions 1995 Lee Friedlander, People Working 1996 Gregory Conniff, Urban Gardens 1997 Frank Gohlke, Lake Erie 1998 Larry Fink, Cleveland School of the Arts 1999 Douglas Lucak, Urban Landscape 2000 Nicholas Nixon, Free Clinic of Greater Cleveland 2001 Barbara Bosworth, Metroparks System
Contents	One-hundred-fifty black-and-white photographs, plus a selection of the Foundation's annual reports, explore such subjects as Cleveland neighborhoods, the Cuyahoga River, Lake Erie, the children of Cleveland's public schools, patients at the Cleveland Free Clinic, and the world of work in the city.
Publication	Celebrated photography historian John Szarkowski , director emeritus of the department of photography at the Museum of Modern Art, New York, is essayist for the 178-page hardbound catalogue of the entire collection (CMA, 2002, \$39.95), which has 150 state-of-the-art photographic reproductions.

Free Public Programs

- A **symposium** with many of the participating photographers will take place Saturday, Nov. 16, 2002, at 3:30 p.m. in Gartner Auditorium.
- A **collaborative workshop** will allow students from the Cleveland School of the Arts, the Cleveland Institute of Art, and CMA to work with several photographers from this group and mount their own exhibitions.
- A *History of Photography* **Lecture Series** of one-hour slide lectures will explore photography as a fine-art medium and will reference CMA's expansive photography collection.
- Hands-on *Family Express* workshops will reveal participants' perceptions of their community through photo-collage and other photo-based art projects.

The George Gund Foundation

The George Gund Foundation was established in 1952 as a private, nonprofit institution with the sole purpose of contributing to human well-being and the progress of society. Over the years, program objectives and emphases have been modified to meet changing opportunities and problems, but the Foundation's basic goal of advancing human welfare remains constant. The Foundation has grantmaking interests in the arts, civic affairs, economic development, education, environment, and human services. The primary focus of this grantmaking is the greater Cleveland area and the state of Ohio.

Admission

Free.

Public Information

For more information about the CMA and its events, call **1-888-CMA-0033** or visit www.clevelandart.org.

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Credits

Guest Curator Mark Schwartz, President of the design firm Nesnadny + Schwartz, and Tom Hinson, CMA's Curator of Photography, organized the exhibition.

The exhibition and publication of **A City Seen**, along with associated public programs, are supported by The George Gund Foundation.

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Feb. 7, 2002